

Richard Ozanne

As the Millennium approaches upon us, I would like to anticipate a change in the century ahead, to an age of growth in spiritual values, a millennium that recognizes the contributions of individuals through their art. My dedication is to all that strive to continue this legacy.

Artist's Statement

As the world draws closer to the Millennium the question of the quality of life on our planet is at hand. Never before in the history of mankind has there been such a proliferation of industrialization and technology as during this century. It has affected our civil ecology and environment. The artist remains often a vulnerable refugee looking back, bombarded on all sides by the events of media and history, which speak to him in retrospect. A world in a vertigo of transition, scattering in a maze so far distant from what may appear to be a logical transit. Silently the artist works, appealing to a divine and individual sense to thresh a pathway narrow through this cacophony of post-modernism.

This era is by far the most challenging in history, from the artists' standpoint. There are no great schools of Munich or Berlin to bolster ideas to bridge the century, nor the hopeful Blau Reiter modernists looking at the future for some great epoch. But there are individuals and their arts, each with a voice, often a still small voice, that wreaths within. Everything of critical importance seems distanced, propelled into little boxes, innocently labeled: For Mass Consumption. And then there is the simple word...Beauty, with its sense of the sublime, a strong but subtle message.

Interpreting this situation from a fundamental level, I am convinced there is an infinite territory of ideas and resources yet to be cultivated. This is the realm of the arts, and the greening of imaginative and creative discipline and the territory within the human soul.

The world is crammed into suffocation. On every stone man has put his brand of cleverness. Every word is leased or invested...What but to draw a dividing line between yesterday and today?

—Franz Marc, *Blau Reiter Almanac*, 1914

As an artist I am continually searching for new aesthetics. If sight is to fine painting what good music is to the ear, I am drawn into a deeper dimension of personal sense, seeking a new understanding of reason as the artist. For me popular culture cannot provide sufficient leverage or inspirational source. I have traveled the world to advance my own beliefs and further concepts involving art, ascending the steps of the mythological Parnassus, step by step if only to view the apex. A Tibetan monk's concentration on a singularity advances his level of meditation, similarly towards the same realm. Personally I find purity and substance in good art, something distinct from everything else, a stillness or turmoil, telling us what the world is about. Perhaps some part of human intelligence is advanced by the aspect of creation rather than re-creation, looking higher than the podium of where man speaks. Perhaps this is the action of the

spiritual mind partly of instinct and imagination, manifesting itself to new depths of understanding, reflecting, a dimensional sense in the expression of words...Human Creativity.

—Richard Ozanne, 1998

Richard (Marsh) Ozanne, an American artist, began his studies in the arts at the age of five. He earned his M.F.A. from Arizona State University in 1992 and his B.F.A. from the University of Arizona in 1982. From 1982 to 1986 he studied in New York City at the Arts Student League of New York (life member) and the Graduate School of Columbia University, pursuing his M.Sc. as a special graduate. In 1997 he received his candidacy of a Ph.D., Doctorate of Arts and Humanities. His dissertation was entitled, "Interpretive Phenomenon: Color and the Electromagnetic Spectrum." During the 1980s Richard Ozanne studied with the French artist Gustave Nebel, former Professor Emeritus of the Ecole'D Beaux Arts (Academe Julianne). Mr. Ozanne also received advanced training from Dr. Robert Beverly Hale (Anatomy), David A. Leffel, Ted Seth Jacobs, Thomas Fogarty, Revington Arthur (Art Students League of New York), Wilson Stamper (Honolulu Academy), Dr. Earl Linderman, and Professor Leon Goldin (Columbia University) who's superior knowledge of techniques and materials provided insight.

The work of Mr. Ozanne has been inspired by the many great epochs, schools, and painters of the past, as well as current developments in the visual arts. He works in the texture of Post Modernism, most predominantly developing a new sense of Classicism within the texture of a modern nomenclature. His influences have been with the work of the great American and European painters. The works of writers, poets, and playwrights of history have also had significant influence, most notably Petrarch, Wolfgang Von Goethe, Marlowe, Shiller, and Franz Kafka.

Mr. Ozanne studied painting and the arts with the virtue of attributing personal meaning through the visual arts. His early formal studies began in the studio of Revington Arthur (pupil of Ashlie Corky) in the adult class of painting at the Art Center of Chautauqua, New York. During this period he came in contact with known influences of the 60s who guest lectured in Chautauqua. In particular, a regular lecturer, guest speaker, and family friend, Dr. Karl Menninger, the noted author of many books in his profession, which closely related the subject of the human mind, psychology, and the artists' perception or genre of thought. Dr. Menninger, being himself an artist, contributed to a lasting impression on the analytic and textural aspects of Mr. Ozanne's work as a painter.

During the 1970s through the 90s Richard Ozanne has traveled to remote areas of the world, such as Tibet, Kashmir, New Guinea, and China, in more than five expeditions to over 50 countries sponsored by private international foundations and institutes. In the 1980s he was invited to the U.S.S.R. and China by sponsorship of their ministries of culture. He is noted for his portrait of Dimitri Kabalevsky, one of Russia's celebrated composers, which hangs in Moscow today. Mr. Ozanne's work has been exhibited in solo exhibitions and group shows internationally, as well as represented in private collections and major cultural centers and libraries in New York, New Zealand, and Europe. Most recently he has resided in Prague, Czech Republic, teaching privately to select students, as well as at the Independent Faculty of Pedagogy at Charles University.

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